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of a district which furnished the rowing crew of one ship in time of war:

To nine oar-tax peasants,  
To nine oar-tax guests.  
Hadwolf gave (the monument); I  
Harwolf made (the inscription).  
I applied the faméd runes,  
I cut here the mighty runes,  
myself unharmed by the magic.  
(or guiltless of the evil of the magic).  
Treacherous death to him who destroys it (i.e., the  
monument)!

As regards the alternative of line seven, the runemaster would himself be guiltless for he intends harm to no one; his wish is merely that the grave of the heroic slain buried there and the monument erected in their honor may forever remain inviolate. He who nevertheless violates it thereby brings death upon himself.

GEORGE T. FLOM

*Urbana, Jan. 25, 1921*

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*THE MEDIAEVAL ATTITUDE TOWARD ASTROLOGY,  
PARTICULARLY IN ENGLAND.* By Theodore Otto  
Wedel. Yale Studies in English, lx, 1920. Pp. viii+168.

This careful and informing work is a contribution of importance to the history of mediaeval astrology, a comprehensive treatment of which, as the author in his preface complains, is still to be written.

Mr. Wedel begins with a review of ancient astrology—very properly based upon Bouché-Leclercq's monumental *L'Astrologie grecque*—, and in the fourth chapter makes a digression to describe the new stream of astrological learning which reached the western world through the Arabs. The remainder of the study is an orderly account of the changes in attitude toward astrology from the rise of Christianity to the Renaissance. Condemned as a diabolical art, astrological practice was very nearly extinct in Europe during the Dark Ages. In Old English literature little reference to it is to be found, aside from allusions to lucky and unlucky days. With the spread of Greek and Arabic science, however, from the twelfth century on, astrology was gradually introduced into northern and western Europe, in company with the Aristotelian cosmology of which, from the time of Ptolemy, it had become an inseparable part. The fatalistic elements of astrological theory were reconciled with apparently contradictory ecclesiastical doctrines of freedom of the will, most notably by Thomas Aquinas, according to whose view those men who are ruled by physical passions are subject to the influence of the stars, while, on the contrary, the

*sapiens homo* (i. e., the man ruled by incorporeal intellect and will) *dominabitur astris*. Again, the introduction from the Arabs of the theory of *electiones*, with its determination merely of moments propitious for action, left still further room for human freedom. Astrology became gradually accepted as a science, and the author traces not a little of the opposition to it—for example, on the part of Petrarch—to indifference or hostility towards science in general. England was less exposed than southern Europe to the influence of Moorish thought, and hence little reference to astrology appears in its vernacular literature before 1350. Professional astrologers seldom appear there before the end of the fifteenth century. In romances, however, translated from the Latin and the French, astrology, which easily lent itself to literary treatment, was more and more frequently introduced. Middle English literature reveals a diversity of opinion regarding it, such scholars as Roger Bacon favoring, while Wyclif and others opposed. Mr. Wedel's last chapter deals with astrology in Gower and Chaucer, of whom the former usually accepts it, but the latter, though freely employing it for artistic ends, yet in his *Treatise on the Astrolabe* expresses no little condemnation. In the fifteenth century astrological embellishments became a conventional literary artifice, and in the sixteenth and seventeenth the art had descended to the realm of the almanac-makers.

A few details of this interesting and well-balanced work lie open to criticism. The attack on astrology appearing in Cicero's *De Divinatione* (2, 87–99) is not derived, as Wedel states (pp. 6; 20–21), from Carneades, but from the Stoic Panaetius; cf. *De Div.* 2, 97. The view of Boll (described on p. 153) that Cicero opposed astrology because of his New Academic scepticism towards all science is by no means the complete truth, and Boll's original statement is more qualitatively expressed than one might here gather. The dependence of Bernard Silvestris upon Firmicus Maternus may be a fact, but the parallel cited on p. 33 as evidence—namely, the superiority of man over the brutes, on account of his erect carriage and upward glance—is not convincing, since this is a philosophical commonplace from the time of Xenophon and Plato to that of the Christian writers (cf. the instances cited by Mayor on Cic. *N. D.* 2, 140; also Plat. *Cratyl.* p. 399c). On p. 6 the “*Noctes Ambrosianae*” of Aulus Gellius is a curious slip. Lactantius should be cited (p. 17, n. 1) by the edition of Brandt in the *Corpus Scriptorum Ecclesiasticorum Latinorum* rather than by that in Migne's *Patrologia*. The discussion of Dante and astrology by Vitanza (*Athenaeum (Studi periodici di Letteratura e Storia)* for April and July, 1919) was probably not accessible in time to be noted on pp. 80–82. Possibly at some point, for example, in a footnote, a short discussion of the extent to

which astrological terminology has passed over into non-astrological usage (e.g., jovial, mercurial, saturnine, ascendant, influence, etc.) might have been both apposite and illuminating. But these are small blemishes. The work is conveniently provided with a bibliography and an index.

ARTHUR STANLEY PEASE

*The University of Illinois*

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**THE PEARL: AN INTERPRETATION.** By Robert Max Garrett. University of Washington Publications in English iv.1. Seattle, Wash. Published by the University. 1918. 8vo, pp. 45.

In this volume Professor Garrett has made a notable contribution to the study and interpretation of *The Pearl*. He begins by reminding us of the tremendous importance in the Middle Ages of the Eucharist—a fact which it is very easy for non-Catholic students to lose sight of. For the Eucharist, both in theory and in practice, is well nigh meaningless unless it be understood in the Catholic sense: that the true believer therein actually receives the true body and blood of the Savior, to his own healing and purification. The belief is a logical survival of the savage theory of the sacrifice. The Communion of Saints is the community of those who have by participation in the Eucharist entered into the mystic, eternal fellowship of the saints.

The connection between the Eucharist and the pearl seems to have been first suggested by the whiteness and roundness of the Host. It is not strange, then, that before the eighth century the word *meris*, "a particle of the consecrated Bread," is found also, in the Byzantine Liturgy, in the sense of "pearl." From this, Rabanus Maurus, for example, went on to identify the pearl with one of the spiritual sacraments (not the Eucharist alone, as Garrett, p. 19, implies). But more common is the linking of the pearl with the Savior as the Pearl of Great Price. And if Christ is the Great Pearl, then those who have received Him unto themselves become members of His Body—lesser pearls. One of these is the subject of the poem.

In *The Pearl*, then, a great anonymous poet-priest writes an In Memoriam to the memory of his lost two-year old Margaret or Pearl. She is either his little sister or his daughter; in the latter case, since he is probably now vowed to celibacy, we may think of him as speaking dramatically. Proof that his point of view is that of a real mourner and not that of one who is primarily exalting a symbolical pearl seems to be afforded by the wealth of imagery which the poet lavishes on the dear lost one. She is a pearl that rolled away from him through the